

# BEASCO COMPANY OFFERS NEW PLAY Nameless Drama Bears Ear- marks of a Machine-Made Production. ACTING REDEEMS MANY SITUATIONS Characters Cleverly Drawn But Are Not Developed by a Central Theme.

Capable acting is not wholly discounted by summer weather. A goodly audience paid tribute to the Belasco Theater Producing Company last evening, when a play, yet to be named, received its first presentation on any stage.

The author did not wholly get away from the eternal triangle, for the play hinges on the love of two women for a man, but he added to this the love of the two women for each other—proving that, if a new angle is not to be brought, the third one can be used to advantage.

The father of the girl, so the story runs, committed suicide because he thought his friend, Brundage, had tried to steal away his wife. As a matter of fact, his wife on the night he killed himself, was making a vain attempt to force herself upon Brundage. The circumstances of his friend's death had a lasting effect upon Brundage, who left the country to recover from the first blow. Mrs. Dakon, encouraged by a sense of injury because Brundage had seemed to jilt her and comforted by an income which Brundage had settled upon her for some reason that can hardly be fathomed, recovers from the shock more easily.

Nearly ten years later Brundage meets Mrs. Dakon and Ruth, a daughter of Mrs. Dakon by his first wife. He falls in love with the girl, while Mrs. Dakon believes his return is a reawakening of an old affection for her. When she surprises the two in a love scene she effectively raises a bar between them by telling Ruth a distorted story of her father's death. But Mrs. Dakon finds she has overplayed her hand when the young woman insists that everything be said and the money returned to Brundage as partial reimbursement for his bounty.

The last act shows Mrs. Dakon and her step-daughter in a bare room near the art shops of Paris, where Ruth is trying to earn a living with her brush. Here comes Mrs. Dakon, who has scorned in the early days, but who finds a ready assent to a proposal of immediate marriage. After she has Brundage, too, finds his way to this place and, face to face with the bride of an hour, forces her from the truth.

## SITUATIONS STRAINED.

Told in clever lines and acted by a capable company, the complications do not seem quite so imaginary or the situations so strained as in the actual telling. But one can not help feeling impatient with these people for getting themselves into such a tangle over almost nothing. Miss Ruth is singularly keen at times, at others she is willfully obtuse. Mrs. Dakon is almost a perfect blend of cool calculation and generous impulses.

In many ways the play is more literary than dramatic. This tendency is responsible for explanations which should be left to the actor for expression. Occasionally it is responsible for clever lines. Mrs. Dakon, for instance, is introduced as a "woman who comes in strong at the finish—at weddings, funerals, and other such places." Much of the exposition is mere verbiage and wholly pointless unless the actors are more purposeful.

Back of this lies a fault common in this day of demand for new plays. The hearer can not help feeling that the author has failed to tell a message or to develop a central theme, but rather set out to write a play. All the more is the play in this instance that he has written the play fairly well and has given life to characters who, at times, seem singularly human and real. And it was for these characters and their excellent impersonations, in nearly every instance, that the theatergoers stayed through the summer and applauded again and again after the curtain's last fall.

## MISS TAYLOR SCORES.

Miss Laurette Taylor brings to the role of Ruth an interpretation after her usual manner, which, however, is all her own. The most pleasing feature of her acting is that in a part such as she has this week she forbears to rely on her personality, but creates, instead, a clear cut impersonation, albeit a slender thread. Even in the long drawn out love making scenes where the temptation to play out of her character is greatest, she carries out this impersonation. The triumph of her work last evening was in the genuinely dramatic scene with her step-mother, when she declares Mrs. Dakon must choose between Brundage's income and her love. This situation is not new, but is certainly unacknowledged. And in such situations and such acting that lift the play far above the level of an absolute farce.

Miss Beatrice Morgan is a capable actress, but she apparently stepped out of her field when she assumed a heavy emotional role. Her acting at times was good, but she hardly gave the role a consistent portrayal as a whole. Though Edward Emery is not given the opportunity afforded him in "The Son of His Father" last week his acting as a roger is so good that it is disappointing when the realization comes that his part has no particular significance in the play.

J. R. HILDEBRAND.

## MAYOR WON'T STOP JEFF'S BOXING ACT

WILKESBARRE, Pa., June 28.—Mayor Kniffen says he will not stop the boxing bout between James J. Jeffries and Sam Berber, his manager, which takes place tonight.

The mayor said that several weeks ago he was given a guarantee by those interested in bringing Jeffries to this city that the affair was not a prize fight. He gave them the desired permission to hold the exhibition, and it will not be interrupted.

## MERCHANTS ARE WINNERS.

Winning their third consecutive victory, the Merchants downed the Vectors yesterday on the Rosedale playgrounds by 11 to 4.

The features of the game were the batting of Handley and Benson, and the pitching of Boteler, for the Merchants.

## WOMEN TO PLAY.

Washington fans will get an opportunity to see the famous Merry Widow baseball team, composed of women, in action next Saturday. The young ladies will match their prowess with the fast Olympia Athletic Club aggregation at American League Park at 3 o'clock.

# OFFERINGS IN STOCK ARE WELL PRESENTED "Tar and Tartar" Revived by Aborn Opera Com- pany at National. Opera Depends Chiefly on Music for Appeal to Audience Today.

When Harry B. Smith and Adam Tzfel, Jr., combined to turn out "Tar and Tartar" there were many jokes in the lines which were considered comic in those days, but now the chief value of this production lies rather in its catchy music than in its comedy features.

Even though many of the jokes have gone sadly out of date the lines are still funny enough to justify the name comic. In the warm weather of the past week the company has an excellent excuse for its lack of knowledge of the lines and the same excuse will probably be the justification for apparently inadequate rehearsals. This fault should be improved as the week grows over.

Though the production as a whole is hardly up to the standard set by the Aborn individual hits were scored by many old favorites. The chorus, which has in past weeks been one of the pleasing features of the Aborn offerings, was neither in as good voice or as well drilled as in earlier presentations.

## Good Summer Offering.

"Tar and Tartar" is well adapted to a summer company. Its score is uniformly tuneful and "old timers" who were in the audience last evening are today humming the tunes that were popular airs of the day when this opera was on the road.

The principal were in fair shape in the knowledge of their parts, but were handicapped in the matter of costume. In only one act, the second, was there anything like an attempt made to utilize the material at hand for a pretentious and stage picture. Fred Frear, as the Tar, and Hattie Arnold, who played Alpaca, seemed to be in higher favor than any other members of the cast in this production. Frear's appearance with the company and he acquitted himself as well as his surroundings justified.

## Miss Arnold in Favor.

Miss Arnold was in better voice than any of her associates and also seemed to be cast in a little happier manner. Forrest Huff, as Cardemon, the Redoubt chief, was vociferously applauded when he sang Ernest Lent's "Sweetheart, Be Mine." In the third act, a pleasing comedy, interpolated by Mr. Huff in place of one of the original numbers. Blanche Morrison, Agnes Finley, George Williams and Thomas S. Van Brunt, the brunt of the work for the cast.

## Miss Dean Star.

Miss Dean showed a few flashes of slightly overdoing her part, noticeably when she fell at the feet of Latimer, with her protestations of love, but on the whole she showed to as great advantage as in any production since the opening of the present season at the Columbia.

To say that a man makes a good thief would, under ordinary conditions, hardly be considered a coveted compliment, but as Tom Dorgan, hold-up man, north climber, bludgeoned wielder, Alexander Calvert proves a distinct feature of "In the Bishop's Carriage."

## THREE TAKE COUNT IN TRAINING BOOTS

SAN FRANCISCO, Cal., June 28.—Stanley Ketchel proved himself worthy of the title of "Assassin" when he knocked out three heavyweights who are reported to be his sparring partners.

Ketchel, a heavy, was a gentle tapper, even in his training sparring. Bob Armstrong, a colored heavyweight, has arrived from the East, and will be taken on as Ketchel's chief sparring partner. Armstrong has boxed considerably with Ketchel, and can give him the best of exercise.

Bill Papke, brother of 1,200 fight fans to his gymnasium yesterday afternoon. Papke has set aside Thursday afternoon as "ladies' day."

## SULLIVAN TO FIGHT J. THOMAS TONIGHT

"Grudge" Mill Promised as Wind-up of the Boston Season.

BOSTON, June 28.—Eager for battle, Tommy Sullivan, of Lawrence, and Joe Thomas, of California, arrived in Boston this morning.

They will meet in a "grudge" bout at full tilt tonight, which closes the Boston season here.

## WANT SUNDAY GAME.

The Carnations would like to arrange a game with any team in the District averaging sixteen or seventeen for Sunday, July 1. Either morning or afternoon. Address: Fred Harper, 9 N street northeast.

## KUBIAK BEATS REED.

PHILADELPHIA, June 28.—Al Kubiak, the Michigan giant, had the better of Jack Reed, of Toledo, in a very tame contest, which was the wind-up of the weekly boxing show of the West End Athletic Club last night.

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